PRINCIPLES OF LYRIC DRAMA NEW OPERAS AND

THE WEEK OF OPERA.

MONDAY, 7:30 P. M .-- "Die Meistersinger," Mme. Hempel; Messrs. Sembach, Weil, Goritz, Braun and Reiss.
WEDNESDAY, 8:15 P. M.—"Manon Lescaut," Mmc. Alda; Messrs.

SATURDAY, 2 P. M .- "Prince Igor," Mme. Alda; Messrs. Amato,

Butterfly" he reached a higher level of flusion, if not of realism, because he invited Europeans and Americans to might be tolerated can be conceived.

languors and passions of ancient little discrimination.

directly associated in the orchestral plause are primarily designed to has French opera music. that they all are Spaniards is quietly and careless world shall sit up and relegated to an artistic obscurity notice that a genius broke upon its against which the personality of Car- vision the previous evening.

There is hardly any characterization at all, except the broad one of the Spanish people. Any principal in 'Goyescas' might without artistic incongruity sing the phrases of any other. "Madamina" could not be taken away from Leporello and handed over to Figaro in "Le Nozze," nor could Donna Anna's stately measures be presented to the country girl Zerlina without our detecting the inappropriateness of the new delivery. And yet these of the new delivery. And yet these of the new delivery have no local color.

The strongest characterization in "Goyescas" goes to the chorus because

however, does not rest upon this condi-The music of a lyric drama must reached the musical editor of The And a way to publish in potent terms

It is not the mere presence of the Bussian idiom that paints for us the character of Boris Goduno it is the masterly employment of it ... the expression of human passion. It is the

the young monk who is continually brought to destruction.

These two characters move steadily denouement. Boris himself is delinehe were not the opera would be a lifeless thing. And it is not the Russianism of the music allotted to Boris that makes him tragic; it is the manner in the vocal world these people described by David Stanley Smith's overture by David Stanley Sm

treatment is almost identical with that asked of the artist by the sensation Wagner. Here we meet no question the demands of these people ends in of local color, no employment of racial hopeless degradation. He passes out or national idiom. But we are con- of the ken of serious music lovers and fronted with Wagner's elaborate sys- his doom is sealed. tem of representative themes. Too

committed to memory the whole of honorable and profitable career. the representative themes in "Der des Nibelungen" he ha gone through the gateway of Wagner's artistic paradise. To become wholly wise one must discover the

Messrs, Sembach, Weil, Goritz, Braun, Reiss, Schlegel, Bloch, Leonhardt, Tegani, Audisto, Ruysdael and Bayer, Mr. Bodanzky conducting.

"Manon Lescaut" on Wednesday evening, with Mmes. Alda and Perini and Messrs. Caruso, Scotti, De Segu-rola, Rossi, Reiss, Reschiglian, Bada and Audisio, Mr. Bavagnoli conducting.

"Die Walkuere" (the second of the afternoon ring cycle performances) on Thursday afternoon, beginning at 1:30 o'clock, with Mmes. Kurt, Oadski, Ober, Sparkes, Warrum, Curtis, Fornia, Mulford, Heinrich, Mattfeld and Robeson and Messrs. Urius, Ruysdael and Brann, Mr. Bodansky conducting.

"Haehsel und Gretel" and "Goyescas" (as double bill) on Thursday evening. The former opera will be sung by the listener to feel the emotions of Mmes. Mattfeld, Mason, Warrum,

Bada and Audislo. The "Tartar" bal-let will be led by Miss Galli and Mr.



LOUISE MACPHERSON, PIANIST AEOLIAN HALL THURSDAY. FEB. IOTH.

play. Sophie Braslau and Mr. Botta will sing. The orchestra will be directed by Richard Hageman.

CONCERTS, RECITALS, NOTES OF MUSIC.

Mr. Stransky has selected Camille Saint-Saens's three symbolic poems "Phaeton," "Le Rouet d'Omphale" and "Danse Macabre," and also his "March

appearance with the Philharmonic as soloist. She will sing two "Symphonic The claque which is so officious at songs" by Josef Stransky, accompanied

because numerous complaints have reached the musical editor of The Sun.

On February 13 at the fourth Brooklyn subscription concert in the Acadlyn subscription concert in the Acadthe emotions of the protagonists of the play. This is its first and chief office, without which all eise is but sounding brass and tinkling cymbals. It must brass and tinkling cymbals. It must personal character. And with this we personal character. And with this we come to the real secret.

The word "sensation" is glaring in numerous musical advertisements once again. Sincere music lovers can see this only with regret. The use of such the more presence of the same time so puerile that it is inconstitute in the second place at delineating personal character. And with this we terms in advertisements once this only with regret. The use of such this only with this we terms in advertisements once again. Sincere music lovers can see this only with regret. The use of such this only with the sonata in E following is the programme which and chief office, minor, opus 90; the sonatas in C sharp, the opus 27, No. 2, and C minor, opus 90; the sonatas in E following is the programme which and the Bach "Magnerite Voltay, a Bolemian pransit, the vocal solo quartet being ones 27, No. 2, and C minor, opus 90; the sonatas in C sharp, the opus 90; the sonatas in E following is the programme which and contains the sonata in E following is the programme which and contains the sonata in E following is the programme which and contains the sonata in E following is the programme which and contains the sonata in E following is the programme which and contains the sonata in E following is the programme which and contains the sonata in E following is the programme which and contains the sonata in E following is the programme which and contains the sonata in E following is the programme which and contains the sonata in E following is the programme which and contains the sonata in E following is the programme which and contains the sonata in E following is the following is the following be given under the direction of Louis Prancis Macmillen, violinist, and Mme. Koemmenich.

Germaine Schnitzer, planist, will give a

composer's success in this which saves the opera from the failure which its disconnected libretto might bring upon the story of "Boris Godunov" is to be sought not in the loosely related be sought not in the loosely related the action but in the significance of the action but in the significance of the action but in the significance of the two chief personages, the monarch to the significance of the two chief personages, the monarch to the significance of the two chief personages, the monarch to the significance of the two chief personages, the monarch to the significance of the two chief personages, the monarch to the significance of the two chief personages, the monarch to the significance of the two chief personages, the monarch to the significance of the two chief personages, the monarch to the hope of concertgoers who can tell whether the performer or singer has anything of importance to offer.

When a musical performer is her-

fahrenden Gesellen."

The only orchestral appearances of Josef Hofmann this season will be with the Symphony Society in Aeolian Hall con Friday and Sunday afternoons Feb.

Sarasate.

The eighth and final Bitmore musilen: "Scotch Pastorale," Gustave Saencale will be given on Friday morning. February 25. This will be a costume feettal by Lucrezia Bori, Andrea de Sarasate. girawing nearer to the throne. Dimitri things to amaze them. The result of on Friday and Sunday afternoons, Febths the agent through whom Boris is that those who really know truary 11 and 13. At this pair of controught to destruction. What technical achievement is do not concerto in F minor for plano with orchestra. The opening number of the S, in Acolian Hall, the cetet in C major.
Friday programme will be Smetana's symphonic poem "Ultava," which will for the first time in America. The adbe replaced on the Sunday programme ditional players for this number will be ditional players for this number will be Edouard Dethier and Elias Breeskin

Rose Laurent, a young American so- and the final number will be the Bee-

such an aggregation can be even more beautiful in many respects than if done for a large orchestra. beautiful in many respects than if done for a large orchestra.

Mr. Hinshaw hopes to interest many of the best American composers in this new style of opera and thereby bring out a sufficient number of fine operas to make up a good repertoire, and whi

JOSEF HOFMANN, SOLOIST

SOCIETY of NY NEXT FRIDAY

WITH THE SYMPHONY

he only guarantees the production of the prize winning opera, he expects to orga-nize a producing company for the purpose of producing any other operas that may be submitted in the competition which may be worthy of production. The rules in full governing the prize connectition may be had in printed form rom Mr. Hinshaw's personal representa-tive. Miss Avery Strakosch, 35 West Thirty-ninth street, New York city. The

Sibelius, Stravinsky, Ornstein, Ravel, Cyril Scott, &c., will be given attention relative to their seeming importance Because of his experience as lecturer on

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La Argentina Assisted by The Little Symphony GEORGE BARRERE, Conductor DIRECTION CATHARINE A. BAMMAN.

KNEISEL QUARTET

Gori, Andrea de MOZART Quartet. D minor G Holthoir, Mary ENESCO, Octet. C major, for strings ill. op 18. No. 2. Scats \$2 and \$1.50. Helen Love, 1 W. 34th St

DAVID BISPHAM SOUSA'S BAND ALL-AMERICAN PROGRAM.

SOUSA'S BAND ALL-AMERICAN PROGRAM.

Tickets, now the program of the program of the program of the program of the program.

MARCELLA CRAFT Acolian Hall, Tues, Aft., Feb. 15, at 3.

Acultan Hall, Thurs. Afr., Feb. 10, at 3. YOLANDA MERO

Acolian Hall, Thurs, Exg., Feb. 10 at 8:15.
Plano
Recital
MARGUERITE
Management Loudon Charlton, Knabe Piano,
Management Loudon Charlton, Management Charlton, Manag

CONCERTS OF THE WEEK.

Friday afternoon, February 11, Reginald, Sweet will give the first of a series of talks on the most advanced representatives of reactionary music of to-day. Characteristic compositions will be played and discussed so as to meet the demands of those who wish to widen their scope of appreciation to include the bold experimental field of the latter day innovations. Schonberg, Scriabine, Strabine, SUNDAY—Symphony Society, Aeolian Hall, 8 P. M.

Philharmonic Society, Carnegie Hall, 3 P. M.

Rose Laurent, song recital, Harris Theatre, 8:15 P. M.

Julia Hill, song recital, Bandbox Theatre, 8:15 P. M.

Opera Concert, Metropolitan Opera Heuse, 8:30 P. M.

MONDAY—Carl Friedberg, pianoforte recitar, Aeolian Hall, 3 P. M.

Calvary Choir, a capella music, and John Bland, tenor, Aeolian Hall, 8:15 P. M.

Germaine Schnitzer, pianist; Francis McMillen, violinist; joint recital, Carnegie Hall, 8:15 P. M.

TUESDAY—Kneisel Quartet, Aeolian Hall, 8:15 P. M.

WEDNESDAY—Kathleen Parlow, violinist; Ernest Hutcheson, pianist; joint recital, Aeolian Hall, 3 P. M.

THURSDAY—Philharmonic Society, Carnegie Hall, 8:15 P. M.

Louise MacPherson, pianoforte recital, Aeolian Hall, 3 P. M.

Margarete Volavy, pianoforte recital, Aeolian Hall, 8:15 P. M.

FRIDAY—Philharmonic Society, Carnegie Hall, 2:30 P. M.

Symphony Society, Aeolian Hall, 3 P. M.

Morning Musicale, Hotel Biltmore, 11 A. M.

Reginald Sweet, lecture-music recital, Princess Theatre, 3 P. M.

SATURDAY—Mischa Elman, violin recital, Carnegie Hall, 2:30 P. M.

SATURDAY—Mischa Elman, violin rectal, Carnegle Hall, 2:30 P. M.

Saged and two groups of miscellaneous numbers.

William Wade Hinshaw, the American barytone, offers a \$1,900 prize, with the addition of a royalty, for the best opera, without chorus, written for a cast of not more than ffeen principal singers and an orchestra of not more than twenty five players. He agrees to produce the opera adequately, or cause it to be produced within one year from the time of awarding the prize, the intention being to keep it continuously before the hubble. He believes that self-sustaining opera for the smaller cities will only peepen by \$1\text{rester and at the same time giving good productions. He believes that unit expense and at the same time giving good productions. He believes that unit along the possible through keeping down the expense and at the same time giving good productions. He believes that much can be accomplished without a chorus, thus taking away the necessity of a large orchestra: that good composers can find wide scope for ensemble music in a cast of from ten to fifteen sing-level for the first performance in New York of Gustav Mahler's choral symptony, No. 8, under the auspices of the Society of the Friends of Music, at the Society of the Friends of Music, a

York of Gustav Mahler's energy space of the phony, No. 8, under the auspices of the Society of the Friends of Music, at the Metropolitan Opera House, Sunday evening, April 2.

Leopold Godowsky, planist, will give a recital at Acollan Hall Thursday evening, February 24, for the benefit of the American College for Girls at Constant

Recently in Boston Dr. Muck revived
Liszt's symphonic poem "Ce qu'on entend sur la Montagne," which so far
as could be found out, had only been
played once in America, then at a Philharmonic Society concert in New York
in 1869. This is the first of the series
of symphonic poems that Liszt wrote,
and while it was not finished until 1847
the idea of writing it came at him at
least as early as 1833. The poem had
a remarkable success in Boston, and Dr.
Muck has placed it on the programme
of his fourth matince in Carnegle Hall.
Saturday afternoon, February 19.

The two leading numbers on the
Thursday evening programme, February Recently in Roston Dr. Muck revived tinople.

METROPOLITAN REERA

Mon. at 7, 50, Meistersinger, Hempel, Matteld: Sembach, Weil, Goritz, Reiss, Braur echiegel, Cond., Bodanzky,

Caruso, Scotti, Segurola, Cond., Bayagnoli, Thurs, Mat., at 1. 9. Walkurers, Gadski, Kur Ober, Urlus, Braun, Ruysdael Cond Bodanzky, Thurs, at 8 b. Haensel u., Gretel, Maso Mattfeld, Rejss, Goritz, Cond, Hageman, Iol

Goyescas. Luca Cond

Manon Lescaut. Alda. Duchen

PADEREWSK

Soloists: FRITZ TONIGHT

KREISLER ORCHESTRA
CONCERT.
COND.
HAGEMAN.
HAGEMAN.
HARDMAN PIANO USED.

SEVENTH BILTMORE

HOTEL BILLMORE, Feb. 11, at 11.

SYMPHONY

WALTER DAMROSCH, Conductor This Afternoon at 3, Acolian Hal NARTA VAN DRESSER Friday Aff. Feb. 11: Sunday (1., Feb. 13 Soloist JOSEF HOFMANN

PHILHARMONIC BEATRICE HARRISON

BINGHAM, Orchestra; SAINT-SAENS, Three Symphonic I New Thurs, 182, 8:15, New Fri. Att Soloist, JULIA CULP Box Program includes "Pathetique" Symple CARNECHE HALL Tickets at Box 10



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way in which Wagner combines his themes into great mood pictures which perfectly delineate the ideas contained in the action.

Metropolitan Opera House.

WEDNESDAY, 8:15 P. M.—"Manon Lescaut," Mme. Alda; Messrs. Caruso, Scotti and De Segurola.

THURSDAY, 1:30 P. M.—"Die Walkuere," Mmes. Kurt, Gadski and Ober; Messrs. Urlus, Ruysdael and Braun.

THURSDAY, 8:15 P. M.—"Haensel und Gretel," Mmes. Mattfield, Mason and Robeson; Messrs. Reiss and Goritz. "Goyescas," Mmes. Fitziu and Perini; Messrs. Martinelli and De Luca.

FRIDAY—"Rigoletto," Mmes. Barrientos and Perini; Messrs. Caruso, De Luca and Rothier.

SATURDAY. 2 P. M.—"Prince Lyon", Mms. Alda, Massa.

Botta and Didur. SATURDAY, 7:45 P. M .- "Tristan und Isolde," Mmes. Gadski and Matzenauer; Messrs. Urlus, Weil and Braun.

By W. J. HENDERSON.

CINCE the advent of Wagner many was equal to the furthest demands Reiss and Robeson and Messrs. SINCE the advent of Wagner many experiments have been mide all looking toward the reconstruction of the lyric drama along tome of the lines indicated in his masterpieces. Wanting perhaps the philosophic foundation upon which he rested his creations, some modern writers have sought to bring into their works the vital element of character-testion by the employment of local. works the vital element of characterization by the employment of local
color. The use of this is expected to
give to the work a racial or national

delineation, and then he must know how to weld them together in a masterful and illuminating whole.

Hotta, Amato, Didur, De Segurola,
Bada and Audisio. The "Tartar" below. Cast and to facilitate the delineation of the moods and ideals of the people Correct League at the Metropolitan Bonfiglio. Mr. Polacco will conduct.

The claque at the Metropolitan open this particular type of music originated.

But the problem is not so easily solved. This is not only the case when the composer essays to bathe himself is the local color of a foreign nation but also sometimes when the musician but also sometimes when the musician that the composer essays to be a foreign nation but also sometimes when the musician that the manager of the theatre to put an end to its pernicious activities. Perconduction This default and the Metropolitan (Opera House did all that lay in human power to bring the first performance of "Goyescas" to utter ruin. This claque has become a blatant and intolerable nuisance, and the sternest possible measures should be taken by the manager of the theatre to put an end to its pernicious activities. Perconduction This claque has become a blatant and intolerable nuisance, and the sternest possible measures should be taken by the manager of the theatre to put an end to its pernicious activities. Perconduct. but also sometimes when the musician for manager of the theatre to put an gend to its permicious activities. People pay their money to hear the music. They do not pay to have the finest moments of dramatic scenes inter-West," but succeeded only in develop-tog a hyphenated art. In his "Madama" believes it is creating enthusiasm for

Mester to a Japanese opera recking in but these circumstances do not exist a local color with which they had no at the Metropolitan Opera House. No singer who has anything of merit to It might indeed be purely Japanese.

Offer can complain of public apathy.

They were willing to believe it to be In fact there is nothing so bad that it tarively declare that it was not. At play upon an instrument so that the any rate it sounded exotic. It had the hearers will not clap their hands. languor and the passion of the mystic This is one of the depressing condi-last, albeit in some phrases there was tions surrounding public performance a marked similarity to the voicing of in New York. There is altogether too

Egypt as offered to us in Verdi's

Aida."

Bizet's "Carmen" brought with it the deadhead audiences. Naturally when most successful illusion of all the at-tempts by a foreigner to charm us with lar companies of free listeners are Spanish color. But Bizet juggled with called) are summoned to fill a hall at the national idiom. He uses it only a concert for which only a few dozen for the delineation of his heroine. She tickets have been sold they feel it to to the only personage in the opera who be their duty to applaud. These dead-cings Spanish music or with whom it head audiences and their service apportion of the score. Every one e se described in the newspapers the fol-The fact lowing day, to the end that an idle

Now comes Mr. Granados, a Spanish has its audiences guaranteed by the But the Metropolitan Opera House composer, with an opera built upon subscription list before the season begins; and the people who buy seats are generous listeners. They are al-

palms so that the closing cadences are The claque which is so officious at people's music is flavored honey in its people is music is flavored honey in its people is

same time so puerile that it is incon-

Same time so puerie that it is inconceivable that it can be committed; but it is now too common.

Sensationalism has no relation to the art of music. It may find association with certain kinds of plays produced from time to time in the hone of corchestra Daniel Gregory Mason's now having its first performance in the scenario of the second Relation to the symptomy Society this afternoon at Acollan Hall, with Marcia van Dresser, microscopian, as soloist, comprises for now having its first performance in the second Relation to the symptomy Society this afternoon at Acollan Hall, with Marcia van Dresser, microscopian, as soloist, comprises for now having its first performance in the second Relation to the symptomy Society this afternoon at Acollan Hall, with Marcia van Dresser, microscopian, as soloist, comprises for now having its first performance in the second Relation to the second R

When a musical performer is herthe young monk who is continually he is a technical acrobat. He is to do what technical achievement is do not attend the performances. The authrough the drama to the inevitable diences are certain to consist of people who know nothing at all about ated with immense tragic power. If what is being done, but who, having

which that music is used to express his mand that a singer shall scream till the ears ring or do nothing but sing The artistic principle underlying this scales and trills. Nothing beautiful is which governs the dramatic music of seeker. The performer who yields to

tem of representative themes. Too many music lovers fancy that the servet of the spell of the Wagnerian drama is to be found in the individual meaning of the leit motiven.

This is only a part of the whole. This is only a part of the whole. The servet has carefully been as sensation may have a long. The Sunday series, at 3:30 street, when the entire programme will. For it is impossible to be a sensa-

contained in the action.

Each great dramatic situation is musically expressed in a broad and nobly planned musical utterance, made of specially devised themes which lend themselves exactly to the purpose in hand. If the themes in their combination falled to do this no

her studio, 78 West Fifty-fifth street, songs of six nations on January 28 for are as popular as ever. They give "first the board of Cornwall, N. Y. Mr. Bogert was reelected on January 11 president of aid" to opera devotees and assist them the National Association of Teachers of

MUSIC TEACHERS AND PUPILS Miss Amy Grant's opera recitals at | city, on February 14: re ital of folk

WITH FRANCIS MACMILLEN TO-MORROW EVENING

to week. The Sunday series, at 3:30 street, when the entire programme will o'clock, has for its next recital "Goyes-cas" on February 13. Miss Grant num-Rubner of Columbia University. The METROPOLITAN OPERA HOUSE.

Mme. Barrientos will be heard in a third role next Friday evening on the occasion of Mr. Gatti-Casazza's revival of "Rigoletto." With her as Gilda will appear Mr. Caruso as the Duke, while appear Mr. Caruso as the Duke, while Mr. De Luca will sing the title role for

Segurola, Beatrice de H Warfel and Rosina Galli.

At the Princess Theatre, beginning

CALVARY CHOIR WILL JOHN BLAND, Tener & Cheirmanter.

Acolian Hall, Mon. Eve., Feb. 14, at 8:15. SINTH NEW YORK CONCERT JOHN GRACE WHISTLER MCCORMACK